

STREET LAW

Episode #1

by

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TEASER

FADE IN:

INT. THE KINGDOM - BAR - NIGHT

Patrons dance, crowd the bar, buy lap dances. JESSICA ALVAREZ, 20's, Hispanic, brunette, black cat suit, and heels, walks into view. A man beckons her. Jessica ignores him and makes her way through the crowd to the bar.

The club's bartender, NICK SANTORA, late 20's, Caucasian, serves customers. Nick smiles at Jessica. Jessica slaps her hand down on the bar top.

JESSICA  
Bartender, amaretto sour, please.

NICK  
Sure, beautiful.

JESSICA  
How's everything?

NICK  
Same shit, different day.

YVONNE, 20's, African-American, curvy, short dark hair, glides over to the bar and bumps Jessica.

YVONNE  
Heads up. Rich is looking for you.

JESSICA  
(frowns)  
Okay and... for what.

Nick hands Jessica her drink. Jessica turns and surveys the club.

YVONNE  
(sighs)  
Don't shoot the messenger.

Yvonne storms off. Jessica strolls into the --

VIP ROOM - NIGHT

A bouncer, TINY, African-American, tall, bulky, guards the door. The bouncer looks down at Jessica.

TINY  
(nods)  
Trouble.

JESSICA  
(smiles)  
Not tonight, Tiny.

TINY  
We'll see.

Across the room, Jessica spots RICH, 20's, African-American, dreads, on a couch with a few strippers.

Two of his boys play pool at a nearby table. Two other men get lap dances from dancers in the far corner.

RICH  
Hey, Girl. Come to Daddy.

Jessica stands in the doorway and studies her nails.

JESSICA  
I'll pass.

The room goes silent.

RICH  
What did you say?

JESSICA  
I don't want to play with your  
little soldier.

Rich crosses the room and grabs her by the throat. Jessica struggles against his hold, gurgles something inaudible.

RICH  
You think because we're in a room  
full of people I won't fuck you up?

Bouncers rush in, grab Rich, and drag him out of the room.

RICH (CONT'D)  
Let go of me, man!

HALLWAY - NIGHT

The club's manager, RILEY, 30's, African-American, low cut, business casual attire steps out of his office into the hall.

RILEY  
Do we have a problem?

Blue (mm/dd/yyyy)

The bouncers release Rich. Rich adjusts his clothes.

RICH  
Nah, man. We cool.

Rich nods toward Jessica in the doorway.

RICH (CONT'D)  
I'll see you around, Jessica.

She rubs her throat. Riley walks over, lays a hand on Jessica's shoulder. She jumps.

RILEY  
You good?

JESSICA  
Yeah.

RILEY  
Need a ride home?

JESSICA  
No, I'm here until Josie comes.

Riley throws his hands up, then goes back into his office.

EXT. STREET - SIDEWALK - NIGHT

Jessica walks toward the subway station a block away. Dark shadows surround her, she walks faster.

A black two-door coupe races out of the darkness and stops beside her.

EXT. STREET - SIDEWALK - DAY

MS. THOMAS, elderly, African-American, walks her dog. Two girls, SANDY, Hispanic, pigtails, DENISE, African-American, ponytail, play a hand game.

SANDY  
Good morning, Ms. Thomas!

DENISE  
Hey, Ms. T!

MS. THOMAS  
Morning, Hens!

The DOG BARKS at the girls.

MS. THOMAS (CONT'D)  
Hush, play nice or no treat.

Ms. Thomas drops the leash. The dog scurries away.

EXT. ALLEY - DAY

Ms. Thomas enters the alley. She picks up the leash.

MS. THOMAS  
What are you doing?

Ms. Thomas rounds a dumpster and finds Jessica's lifeless body. A pair of stockings cover Jessica's neck. Ms. Thomas picks up the dog, backs away, and exits.

EXT. STREET - CURB - DAY

Ms. Thomas staggers from the alley.

MS. THOMAS  
Help! Someone call nine-one-one.

END OF TEASER

ACT ONE

INT. VICE BUREAU - KELLY'S & SANCHEZ'S DESKS - DAY

THERESA SANCHEZ, 30's, Hispanic, accent, curvy and conservative, ponytail hurries to her desk and slams her purse and a box of donuts down. DOMINICK KELLY, 30's, African-American, athletic, low cut, looks up from his newspaper.

KELLY  
Morning to you too.

SANCHEZ  
(frowns)  
Don't start.

Kelly raises his hands in surrender.

KELLY  
Don't shoot.

She drapes her jacket over the back of her chair. Kelly reaches into the donut box.

KELLY (CONT'D)  
Thank you!

Sanchez smacks his hand.

KELLY (CONT'D)  
What the...?

SANCHEZ  
Hands off.

CAPTAIN ROLAND ARMSTRONG, 60s, African American, steps out of his office. He walks over to Kelly and Sanchez.

CAPTAIN ARMSTRONG  
Detectives, we got a body down on Oak Street. It's yours.

Kelly and Sanchez grab their coats and exit.

EXT. STREET - CURB - DAY

Kelly and Sanchez approach the crime scene and flash their badges. The uniform officer lifts the crime scene tape.

SANCHEZ  
Where are we?

Blue (mm/dd/yyyy)

UNIFORM OFFICER  
Grandma found the body.

The officer points out Ms. Thomas near the curb. A lit cigarette in hand and butts litter her feet.

KELLY  
She smokes like an innocent man on death row.

SANCHEZ  
Who's on scene?

UNIFORM OFFICER  
CSI and the Medical Examiner.

Kelly and Sanchez exit street and enter--

EXT. ALLEY - DAY

The CSI team takes pictures, collects samples, and dusts for prints. PATRICIA CONWELL, 40's, Caucasian, glasses, long red ponytail, white jumpsuit, examines the body.

CONWELL  
When did you start Homicide?

KELLY  
Nice to see you too, Patti.

SANCHEZ  
What happened here?

CONWELL  
Someone found a dead body.

Kelly frowns at Conwell. She snaps pictures. She touches Jessica's face.

CONWELL (CONT'D)  
She has a bruise around her left eye which suggests blunt item before death.

SANCHEZ  
Blunt force trauma.

Conwell picks up Jessica's hands and motions toward her forearms.

CONWELL  
She has abrasions across her forearms and a few broken nails.

Blue (mm/dd/yyyy)

SANCHEZ  
Suggests a struggle.

CONWELL  
She has skin under her nails.  
Hopefully, it belongs to our  
perpetrator.

She bags Jessica's hands.

KELLY  
(kneels)  
Cause of death?

CONWELL  
The ligature marks on her neck  
suggests asphyxiation.

SANCHEZ  
What about time of death?

Conwell sticks a thermometer into the liver.

CONWELL  
Between midnight and three.

Kelly motions toward a skirt that lies next to Jessica's body  
on the ground.

KELLY  
Run a rape kit.

SANCHEZ  
Look at the scrapes on her knees,  
forearms, and the mark on her neck,  
suggests the victim was on all  
fours.

Conwell turns on all fours to illustrate the position. She  
looks up at them.

CONWELL  
Detectives, you're staring.

Conwell stands up and brushes herself off.

CONWELL (CONT'D)  
I'll know more after the rape kit  
and autopsy.

UNIFORM OFFICER  
I found something.

The uniform officer walks over with a backpack.

Blue (mm/dd/yyyy)



UNIFORM OFFICER (CONT'D)  
This may belong to the victim.

KELLY  
Bag it and tag it.

Kelly turns to Sanchez.

KELLY (CONT'D)  
Time to interview the witness.

EXT. STREET - CURB - DAY

Kelly and Sanchez approach Ms. Thomas.

KELLY  
Good morning, Ma'am. Mind if we ask  
you a few questions?

Ms. Thomas takes a pull of her cigarette.

MS. THOMAS  
No, Sir.

SANCHEZ  
You live around here?

MS. THOMAS  
Yes, Ma'am. Two blocks that way.

KELLY  
How long?

MS. THOMAS  
Forty years.

KELLY  
Did you know the victim?

MS. THOMAS  
No, she ain't from around here.

SANCHEZ  
Are you sure?

MS. THOMAS  
Yes, I know all the hens and  
roosters 'round here.

Ms. Thomas takes another pull, then puts the cigarette out.

KELLY

Is it possible that you have seen her around?

MS. THOMAS

She looks kind of like the hen that used to hang around Ms. Jeffers' porch with her rooster.

Kelly takes out a note pad and pen.

SANCHEZ

Happen to know her name?

MS. THOMAS

No, ma'am.

KELLY

What's the name of this ROOSTER she hung around?

MS. THOMAS

Richard. Richard Jeffers. Folks 'round here call him Rich.

KELLY

Where?

MS. THOMAS

Lord knows. He ain't 'bout nothing 'cept running the streets.

Kelly hands Ms. Thomas a business card.

KELLY

If you happen to remember anything, please call me.

Ms. Thomas stuffs his business card in her bra.

EXT. JEFFERS RESIDENCE - PORCH - AFTERNOON

Kelly and Sanchez stand on the porch.

SANCHEZ

(sighs)

Do you think this lead is a valid? I'd hate to waste time.

KELLY

There's only one way to find out.

Kelly knocks on the door. A moment later, the door slides open a crack because of a gold chain.

MS. JEFFERS, 40's, African-American, housedress, appears.

MS. JEFFERS  
Yes, can I help you?

They flash their badges.

KELLY  
Good afternoon, Ma'am.

Ms. Jeffers looks behind herself, then turns back to them.

MS. JEFFERS  
(frowns)  
Um, what's this about?

SANCHEZ  
There was a murder.

MS. JEFFERS  
I don't know anything.

KELLY  
Didn't ask you anything.

MS. JEFFERS  
I don't think I should speak to you anymore. Goodbye, Detectives.

Kelly shows her a picture of Jessica.

KELLY  
Ma'am, do you know this woman?

MS. JEFFERS  
Oh my God, Jessica.

KELLY  
Ms. Jeffers, we're trying to find her killer. Please help us.

MS. JEFFERS  
I can't help you.

SANCHEZ  
Anything you say is confidential.

MS. JEFFERS  
I don't know anything.

KELLY

How did you know the victim?

MS. JEFFERS

(whispers)

Jessica dated my son, Rich.

KELLY

Where's Rich now?

MS. JEFFERS

Don't know. Haven't seen him in a few days.

KELLY

Thank you. If you see your son, give me a call.

Ms. Jeffers takes the card.

SANCHEZ

(whispers)

She knows more than she's letting on.

KELLY

Look around.

SANCHEZ

What does that mean?

KELLY

Talking to us is a death sentence.

INT. VICE BUREAU - ENTRANCE - AFTERNOON

DEA AGENT COLE MASTERS, 40's, Caucasian, black suit and tie, short haircut, enters.

KELLY & SANCHEZ'S DESKS - AFTERNOON

Sanchez spots Agent Masters, ducks, and rummages through her desk draws.

KELLY

What's that about?

SANCHEZ

What's what about?

KELLY

Playing dumb doesn't suit you.

Blue (mm/dd/yyyy)

Sanchez sneaks a glance and Agent Masters notices her. He makes his way across the room. She turns around.

SANCHEZ

Dammit! Please tell me he's not coming this way.

KELLY

Okay.

Agent Masters sports a bright smile as he steps up behind Sanchez's chair.

AGENT MASTERS

Theresa, how nice to see you again?

SANCHEZ

(cringes)

It's Detective Sanchez.

Kelly stands and extends his hand to Agent Masters.

KELLY

Detective Dominick Kelly. I'm Sanchez's new partner.

AGENT MASTERS

(stares at Kelly's hand)

I know.

Agent Masters leans into Sanchez's ear.

AGENT MASTERS (CONT'D)

(whispers)

I look forward to seeing you really soon, my dear.

Agent Masters walks away from the pair. He enters the captain's office.

SANCHEZ

(imitates Desi Arnaz)

You got some 'splaining to do.

Captain Armstrong steps out of his office.

CAPTAIN ARMSTRONG

Kelly, Sanchez, my office NOW.

CAPTAIN ARMSTRONG'S OFFICE - AFTERNOON

Kelly and Sanchez enter.

CAPTAIN ARMSTRONG  
Detectives, this is...

AGENT MASTERS  
(smiles)  
No need for the introductions. I'm  
familiar with Detective Sanchez.

Agent Masters opens his briefcase and pulls out a folder.

AGENT MASTERS (CONT'D)  
Detective Kelly, your record  
precedes you.

CAPTAIN ARMSTRONG  
I'm sure you're wondering why Agent  
Masters is here.

Agent Masters nods to Captain Armstrong.

CAPTAIN ARMSTRONG (CONT'D)  
Agent Masters identified our murder  
victim this morning.

KELLY  
Is that so? Too bad we already have  
a name. Jessica Alvarez.

SANCHEZ  
What kind?

AGENT MASTERS  
A witness of the federal kind.

KELLY  
(whistles)  
That's some protection.

Agent Master pulls a file of surveillance photos and reports  
out of his briefcase.

SANCHEZ  
Witness protection, for what?

AGENT MASTERS  
I can't tell you.

KELLY  
(smirks)  
What can you tell us?

AGENT MASTERS  
I've been authorized to put a  
special task force together.

Sanchez whistles. Kelly and Agent Masters stare at each other. Sanchez looks back and forth between the two.

SANCHEZ  
What's the catch?

AGENT MASTERS  
Care to fill your partner in?

Kelly speaks without looking at Sanchez.

KELLY  
Nothing to fill in. It's no secret  
that he's my brother.

AGENT MASTERS  
Is that so?

Kelly nods, a slight smile crosses his face. Agent Master pulls out a photo and hands it to Sanchez.

SANCHEZ  
(frowns)  
Wait... you're twins.

She drops the stack of photos on Captain Armstrong's desk to reveal a shot of face that is identical to Kelly. Kelly frowns and Agent Masters smiles. Kelly leans forward.

CAPTAIN ARMSTRONG  
Is there a method to your madness?  
We have a killer to catch.

AGENT MASTERS  
I want your department's help  
taking down Josiah.

CAPTAIN ARMSTRONG  
Of all the precincts, why us?

Kelly laughs, sits back and folds his arms across his chest.

CAPTAIN ARMSTRONG (CONT'D)  
Care to share, detective?

KELLY  
You need me.

AGENT MASTERS  
Not at all.

KELLY  
Bullshit. What, no inside man?

AGENT MASTERS  
Maybe, I do; maybe I don't.

INT. WAREHOUSE - DOCK - DAY

Shelves upon shelves full of boxes decorate the warehouse. Dim lights buzz overhead. DON. ANTHONY DICAPRIO, 50's, salt and pepper hair, a wooden cane in hand, stands in the middle of three HENCHMEN on the dock.

The cargo gate opens and a delivery truck backs in. The driver and his passenger exit the cab and walk around to the trailer. Both men tote shotguns.

The driver unlocks the trailer and opens the door. AJ, early 30's, African-American, low cut, and XAVIER, late 20's, Latino, Spanish accent, short, dark hair, and 2-armed guards step forward.

Don Dicaprio smiles and gestures with open arms.

DON. DICAPRIO  
Where's Josiah?

AJ  
He's busy.

DON. DICAPRIO  
Busy, huh? Your boss thinks I'm a peon. Why else would he send you?

AJ  
As I said, he's busy.

Xavier rubs his finger across the trigger.

XAVIER  
Are we going to do business?

DON. DICAPRIO  
Back in my day, bosses handled the business. Lieutenants, ran errands.

Don. Dicaprio gestures toward one of his henchmen.

DON. DICAPRIO (CONT'D)  
Bring it.

The man nods, disappears through a doorway, returns with a briefcase, and hands it to Don. Dicaprio.

DON. DICAPRIO (CONT'D)  
I heard your boss has a new tail.

Blue (mm/dd/yyyy)



AJ  
Your point?

DON. DICAPRIO  
What does he plan to do about it?

AJ  
Something.

DON. DICAPRIO  
You got a lot of nerve coming in here with that attitude, kid.

AJ  
Do you have it... or not?

DON. DICAPRIO  
Of course, I'm a man of my word.

AJ  
(scoffs)  
I'll be the judge of that.

AJ opens the briefcase; thumbs through some papers and files, nods to Xavier, who produces an identical briefcase.

DON. DICAPRIO  
Pleasure doing business with you.

HENCHMEN 1  
Boss, shouldn't you count it?

DON. DICAPRIO  
Nah, Josiah lives by the code... unlike this smuck.

AJ  
(smiles)  
Thanks for the compliment.

AJ, Xavier, and the armed guards leave in an all black SUV in the bay next to the delivery truck. The truck driver and his passenger lock up the trailer, get into the cab, exit.

INT. SUV - DAY

AJ stares out the window at the scenery. He pulls out his cell and checks the time.

AJ  
Shit!

He dials the phone.

Blue (mm/dd/yyyy)

INT. JOSIAH'S OFFICE - SAME TIME

Josiah punches numbers into a calculator as he shuffles through a stack of papers. He peers over at the wall clock then checks his watch.

His CELL PHONE begins to RING. He answers.

JOSIAH  
You're late. Did he come correct?

INTERCUT telephone conversation.

AJ  
Yeah, it's all here.

JOSIAH  
Put a price on it.

AJ  
Are you sure?

JOSIAH  
Did I stutter?

AJ  
Consider it done. What about the other issue?

AJ hangs up, locks eyes with Xavier through the rearview.

AJ (CONT'D)  
(nods)  
First chance, merk him.

Xavier's lips curve into an evil grin.

END OF ACT 1

ACT TWO

INT. SANCHEZ'S CAR - DAY

Sanchez grips the wheel. She glances over at her baby sister, BIANCA, 16, Hispanic, as she rants.

BIANCA

(groans)

Yo, I'm sixteen. I'm old enough to make my own decision.

SANCHEZ

(exhales)

Sixteen means you're still a minor.

BIANCA

You're not my mother.

SANCHEZ

You're right. I'm not your mother. No need to remind me that OUR mother is dead.

Sanchez blows the car horn.

SANCHEZ (CONT'D)

I know living with me isn't easy.

BIANCA

That's an understatement.

Sanchez mutters a curse in Spanish, grips the wheel tighter, looks at Bianca.

SANCHEZ

Enough! Show me you're responsible and I'll gladly sign the damn emancipation papers.

She pulls up to the curb of Bianca's high school.

SANCHEZ (CONT'D)

Start by going to school and attending classes all day.

Bianca opens the car door, steps out, turns back to Sanchez.

BIANCA

Anything else?

SANCHEZ

Yeah, don't slam my door.

Blue (mm/dd/yyyy)

Bianca slams the car DOOR, then storms off toward the building. Sanchez pulls out her cell and dials.

INT. KELLY'S APARTMENT - KITCHEN - SAME TIME

Kelly stands at his kitchen counter, shuffles forks and spoons, plates, and cups around on a breakfast tray.

KELLY

Sabrina makes this shit look easy.

He removes everything, then places everything back.

KELLY (CONT'D)

Okay, pancakes, bacon, cheese eggs, biscuits, orange juice. Perfect.

He picks up the tray, carries it toward his room. His CELL PHONE RINGS. He sets the tray down and answers.

KELLY (CONT'D)

(gingerly)

Kelly.

INTERCUT telephone conversation.

SANCHEZ

Well, well, well, don't you sound chipper. How's my wife?

KELLY

(chuckles)

Wife? Funny.

SANCHEZ

Am I interrupting something?

KELLY

Not yet, I made breakfast.

SANCHEZ

Breakfast in bed. Too bad I'm not a switch hitter.

KELLY

(laughs)

So, how did things go with Bianca?

SANCHEZ

(sighs)

Bad.

KELLY

The emancipation thing again?

SANCHEZ

Yep.

Sanchez sighs hard, blows her horn at a driver.

SANCHEZ (CONT'D)

Nice driving, Idiot!

KELLY

Where are you?

SANCHEZ

In traffic.

KELLY

Any leads on Alvarez?

SANCHEZ

Oh yeah, we got an address for the sister. It seems our vic had a domestic a while back.

KELLY

What time are we rolling out?

SANCHEZ

As soon as you make roll call.

Kelly checks his watch.

KELLY

I'm hitting the road in five. I'll see you in a few.

SANCHEZ

Kelly, I got a question for you.

KELLY

Shoot.

SANCHEZ

Is she naked?

He chuckles, hangs up the phone, then carries the tray, and exits into--

BEDROOM - DAY

SABRINA HARPER, 28, petite, curvy, long black hair, props herself up on one arm when she hears the DOOR open.

Blue (mm/dd/yyyy)

SABRINA

(yawns)

You should do something about that.

KELLY

Leave it alone.

She notices the tray in Kelly's hands when he turns around.

SABRINA

Wow, is that for me?

KELLY

Yes, sit up.

He places the tray over her lap, then hands her a napkin. She places it over her stomach, then puts jelly on a biscuit.

SABRINA

(swallows)

These biscuits are awesome.

KELLY

(smiles)

You're welcome.

SABRINA

Do you want some?

KELLY

Nah, I'm good.

SABRINA

Are you sure?

She waves a fork full of cheese eggs through the air.

SABRINA (CONT'D)

I'm not going to eat all of this.

Kelly waves off the gesture.

KELLY

Yeah, I'm sure.

He gives her a kiss, goes into his closet, grabs his gun holster, and puts it on.

KELLY (CONT'D)

See you later.

INT. APARTMENT BUILDING - HALLWAY - AFTERNOON

Kelly and Sanchez enter. Kelly knocks on door "306".

KELLY  
Alma Alvarez?

Unsupervised children run through the hall.

KELLY (CONT'D)  
We need to speak with you.

CHAINS move and LOCKS shift, the door opens. ALMA ALVAREZ, late 20's, appears behind the door.

ALMA  
(disgruntle)  
What!?

SANCHEZ  
Alma Alvarez?

ALMA  
Who wants to know?

They flash their badges.

ALMA (CONT'D)  
Jessica isn't here.

KELLY  
May we come in? It's a personal  
matter regarding your sister.

Alma looks around the empty hallway, closes the door enough to slide the locks off then opens it wide. Kelly and Sanchez exit hallway and enter--

INT. ALVAREZ RESIDENCE - LIVING ROOM - AFTERNOON

Alma marches past them into the living room. Alma turns, places her hand on her hip in a defiant stance.

ALMA  
Look, my sister isn't home.

KELLY  
Sit down.

ALMA  
For what?

KELLY  
Jessica's dead.

ALMA  
Wait, what? What did you say?!  
Jessica... dead!

Alma staggers to the couch.

SANCHEZ  
I'm sorry but we need to ask you  
some questions.

Sanchez hands her some tissue. Kelly touches Sanchez's arm  
and makes a slow down motion. Sanchez pulls her arm away.

ALMA  
What?

SANCHEZ  
When was the last time you saw her?

ALMA  
Yesterday, before she went to work.

KELLY  
Where does she work at?

ALMA  
The Kingdom.

SANCHEZ  
The Kingdom? (sighs)  
Damn. KELLY

Sanchez gives Kelly a strange look.

SANCHEZ  
You know the place.

KELLY  
Boy, do I.

INT. THE KINGDOM - BAR - NIGHT

Kelly and Sanchez stand next to the bar. A very attractive  
topless dancer walks by. Sanchez stares the woman down.

SANCHEZ  
(blushes)  
Oh my.



KELLY  
Keep it in your pants tiger.

SANCHEZ  
(whistles)  
Somebody pinch me.

Nick serves drinks to customers.

NICK  
(sighs)  
Good evening, Officers. How can I help you?

KELLY  
(smiles)  
Do I really look like 5-0?

NICK  
Please... YOUR girl?

He laughs and motions towards Sanchez.

NICK (CONT'D)  
She has cop written all over her and by the looks of it, this is her first time in a strip club too.

SANCHEZ  
Excuse me?

Nick looks at Kelly.

NICK  
Is she serious?

He looks at Sanchez.

NICK (CONT'D)  
I saw the way you looked at the waitress.

Nick leans against the bar, polishes glasses with a white dishcloth, looks at Kelly.

KELLY  
Fair enough. I'm Detective Kelly. My partner, Detective Sanchez.

NICK  
Again, how can I help you?

Kelly pulls a picture of Jessica out of his pocket and presents it to Nick.

KELLY

Do you know this woman?

Nick puts the dishcloth and dry glass down. Looks at the photo then shrugs.

NICK

I can't say that I do. In a joint like this, I see lots of women... Their backsides anyway.

Kelly grabs Nick and shakes the picture in his face.

KELLY

You ever seen her backside?!

NICK

(frantic)

Yes, her name is Jessica. She was here last night.

SANCHEZ

Did you see her leave with anyone?

NICK

No, let me go. Ok?

Kelly shoves Nick away from him.

SANCHEZ

Did anyone else see her leave?

NICK

The whole bar saw her leave. Jessica was a favorite.

KELLY

Come on, Nick. You have the best seat in the house.

NICK

Girl in the pink bikini.

Kelly and Sanchez spot Yvonne.

NICK (CONT'D)

Her name is Yvonne. She and Jessica were thick as thieves.

A topless waitress walks over with a tray of empty glasses.

NICK (CONT'D)

Anything else?

Kelly places a fifty dollar bill with one of his business cards on the bar. They exit and enter--

BOOTH - A MOMENT LATER

Kelly signals Yvonne over.

KELLY  
Take my girl for a ride.

SANCHEZ  
(blushes)  
No, thanks.

KELLY  
It's on me.

Yvonne steps up to Sanchez.

YVONNE  
Relax, I don't bite unless you want me too.

Yvonne straddles Sanchez's lap.

YVONNE (CONT'D)  
Business or pleasure?

She pulls Sanchez's ponytail loose.

SANCHEZ  
Business.

KELLY  
Pleasure.

YVONNE  
Interesting.

KELLY  
Heard the news?

YVONNE  
Talk of the whole neighborhood.

Yvonne runs her fingers through Sanchez's hair.

SANCHEZ  
(moans)  
Anyone want to harm her?

YVONNE

She had a scene with her ex in VIP  
last night.

SANCHEZ

Does this ex have a name?

Riley steps out of his office with Xavier in tow. Riley and  
Xavier spot Yvonne, Kelly, and Sanchez in the booth.

Xavier leans in, whispers something to Riley, then exits.  
Riley approaches the booth.

RILEY

(disdain)

DK, what brings you here?

Kelly gives Riley a one arm embrace.

YVONNE

(whispers to Sanchez)

Meet me outside in 20 minutes.

Yvonne rises, nods to Riley, and exits. Riley takes a seat.

KELLY

(motions towards Yvonne)

Business with a side of pleasure.

RILEY

(motions towards Sanchez)

I see.

KELLY

When was the last time you saw her?

Kelly slides the picture of Jessica across the table.

RILEY

(smirks)

I never seen her. Who is she?

SANCHEZ

You tell us. She left her only to  
be dumped her in an alley like a  
piece of trash.

KELLY

We know she was here.

Riley rubs his face, then looks around.

RILEY

Follow me.

Blue (mm/dd/yyyy)

They leave the booth and enter--

RILEY'S OFFICE

Riley takes a seat behind his desk.

KELLY  
Hit me with it.

RILEY  
Loose lips sink ships.

KELLY  
How's your liquor license lately?

RILEY  
Oh, you gone do me like that? She had a run in with her man.

KELLY  
Catch it on film?

RILEY  
Nah, system was down.

SANCHEZ  
Do you have a name?

RILEY  
Yeah, this joker named Rich.

KELLY  
Location?

RILEY  
Nah, but I heard he's a hot commodity right now.

KELLY  
Hot commodity?

RILEY  
Yes, Sir. Your doppelganger is looking for him too.

KELLY  
Oh really?

RILEY  
Richie boy is state evidence. You didn't hear that from me. Know what I mean?

They knock fists.

KELLY  
No doubt. 'Preciate it.

RILEY  
One hand washes the other. On  
another note, is she single?

SANCHEZ  
(scoffs)  
In your dreams.

KELLY  
If you...

Riley waves him off.

RILEY  
Yeah, yeah, yeah.

Kelly and Sanchez exit.

EXT. THE KINGDOM - ALLEY - NIGHT

Yvonne steps out of the shadows from a nearby alley.

YVONNE  
Detectives.

Sanchez looks around, then walks toward her. Kelly follows.

SANCHEZ  
What happened back there?

YVONNE  
If Riley finds out, I talked...

KELLY  
No one will know.

SANCHEZ  
Jessica leave with anyone?

YVONNE  
No, she left alone as usual.

KELLY  
Where was her boyfriend?

YVONNE

(frowns)

Riley tossed him out about an hour before closing.

KELLY

Any problems with a jealous ex or a overzealous customer?

YVONNE

No. Everyone loved her.

SANCHEZ

Did you see the fight between her and AJ?

YVONNE

No, I was working the stage.

A drunk man stumbles past the alley. Kelly touches the wall in order to block Yvonne from the passerby's view.

KELLY

If you hear anything, call me.

Yvonne takes his card, slides it into her bra, exits.

EXT. THE KINGDOM - PARKING LOT - NIGHT

Kelly and Sanchez head for their squad car.

SANCHEZ

So, one hand washes the other?

KELLY

It's the rule we were raised by.

SANCHEZ

Was I that obvious?

KELLY

(laughs)

Hell yeah.

She slaps his arm.

KELLY (CONT'D)

I wish I had a camera to take a picture of your face... Priceless.

SANCHEZ

That's not funny.

KELLY

I thought that you would've been to  
a strip club.

SANCHEZ

Why because we like the same thing?

KELLY

(nods)  
Pretty much.

Kelly and Sanchez spot a figure dressed in all black near  
their squad car.

KELLY (CONT'D)

I got a bad feeling about this.

SANCHEZ

Excuse me, can I help you?

The hooded figure smashes the window in and runs off.

SANCHEZ (CONT'D)

Hey! Stop police!

EXT. STREET - MIDDLE - NIGHT

Kelly and Sanchez chase him down the street. High beams come  
on behind them. A black SUV speeds toward them, the windows  
roll down. A borage of GUNSHOTS ring out.

Kelly pushes Sanchez out of the way. They crawl behind a  
nearby car and return fire. He hits one of the back tires and  
shoots out the back window but the truck doesn't stop.

KELLY

Shit! Sanchez, are you okay?

SANCHEZ

Who was that?

KELLY

Josiah's hello.

SANCHEZ

If that's hello, I don't want to  
know what goodbye is.

END OF ACT TWO



ACT THREE

FADE IN:

INT. MEDICAL EXAMINER'S BUILDING - MORGUE - MORNING

The medical examiner's lab has three stainless steel surgical tables in the middle of the room.

Kelly and Sanchez enter as Conwell covers the body of an elderly man, and then checks the toe tag of another body.

CONWELL

Good afternoon, Detectives. I heard about the shoot out. Any suspects?

KELLY

Take your pick.

Conwell uncovers Jessica's body.

SANCHEZ

Are the lab results for our victim in yet?

Conwell picks up a manila folder from a table.

CONWELL

Yes.

KELLY

(frowns)

What did you find out?

CONWELL

According to the toxicology report, no drugs present in her system.

KELLY

Rape Kit?

CONWELL

She had sex before her death but no signs of forced entry.

SANCHEZ

So, you have nothing to tell us.

CONWELL

I didn't say that. I gave you a preliminary at the scene.

SANCHEZ  
(impatient)  
What are you saying?

Conwell covers Jessica's body.

CONWELL  
Based on the defensive wounds and  
the fact that she's clean, I  
followed a hunch.

KELLY  
What kind of hunch?

CONWELL  
I did a pregnancy test.

KELLY  
A pregnancy test?

CONWELL  
Jessica Sanchez was pregnant. Eight  
weeks to be exact.

Conwell tosses the file on the table.

CONWELL (CONT'D)  
Explains why she put up such a  
fight with our perp.

Conwell sits down on a nearby stool.

CONWELL (CONT'D)  
There was one more thing.

Conwell picks up the file, flips through it.

CONWELL (CONT'D)  
We ran the skin we found under her  
nails through Codex.

KELLY  
Any matches?

CONWELL  
Yes, for Richard Jeffers.

SANCHEZ  
The victim's boyfriend?

KELLY  
One and the same.

SANCHEZ

What is he doing in Codex?

CONWELL

Rape charge.

KELLY

Thanks for the report, Patti.

CONWELL

Not a problem.

INT. THOMAS RESIDENCE - LIVING ROOM - AFTERNOON

Ms. Thomas peaks through her window blinds, pulls out Kelly's business card, and picks up her house phone.

INT. VICE BUREAU - KELLY'S DESK - SAME TIME

KELLY reads at his desk, then answers his DESK PHONE.

INTERCUT telephone conversation.

KELLY

Detective Kelly.

MS. THOMAS

Good afternoon, this is Ms. Thomas.

KELLY

Yes, Ms. Thomas. How are you doing?

Kelly grabs a pen from across his desk.

MS. THOMAS

I'm doing fine. I found that rooster you were looking.

KELLY

(frowns)  
Rooster?

MS. THOMAS

Yes, Ms. Jeffers's rooster.

KELLY

Where?

MS. THOMAS

He's been strutting back and forth in front of my house all morning.

Kelly flips through the pages of his pad until he reaches Ms. Thomas's address. He underlines it.

KELLY  
Thanks for the tip.

MS. THOMAS  
My pleasure.

Kelly slams the phone down and picks up his jacket. Sanchez looks up from her computer screen.

SANCHEZ  
Where are you going?

KELLY  
To see a lady about a rooster.

SANCHEZ  
A what?

KELLY  
Rich is mobile.

Sanchez rises, grabs her jacket and follows him.

EXT. STREET - AFTERNOON

Kelly and Sanchez's unmarked squad car pulls up to the curb. Rich stands up to greet them.

RICH  
Detectives, I heard you've been looking for me.

KELLY  
You've been a hard man to find.

RICH  
(shrugs)  
I'm a busy man.

KELLY  
Come answer some questions for us?

RICH  
Why would I do that?

SANCHEZ  
We asked nicely.

RICH

Nah, if someone sees me taking a ride with you...

KELLY

Come voluntarily or involuntarily it's all up to you.

RICH

Is that a threat?

Kelly punches Rich in the stomach, pulls out a pair of handcuffs, turns him around and cuffs him.

KELLY

You should know by now that I don't make idle threats.

SANCHEZ

(exhales)

Was that really necessary?

Rich begins to resist.

KELLY

It got the job done.

RICH

(heaves)

What the fuck!

Kelly shoves Rich into the back of the unmarked squad car.

INT. VICE BUREAU - INTERROGATION ROOM - AFTERNOON

Rich sits in the interrogation room. Kelly and Sanchez enter.

RICH

I don't have nothing to say to you.

KELLY

Hmm, you had a lot to say earlier.

RICH

Man, fuck you!

Rich jumps around in the chair.

RICH (CONT'D)

Take these fucking cuffs off and let's shoot the one.

Kelly stretches his arms wide.

KELLY  
Nothing but air and opportunity.

RICH  
Punk ass cop.

SANCHEZ  
Nice language.

RICH  
Why did you bring me here?

KELLY  
No ears on the street? You're  
wanted for murder.

RICH  
I ain't kill nobody.

SANCHEZ  
Hey, that nobody had a name.  
Jessica Alvarez. You remember her?

Rich struggles against his restraints.

RICH  
I didn't kill Jessica.

SANCHEZ  
That's not what we heard.

RICH  
I don't care what you heard. I  
didn't kill her.

KELLY  
What happened at the Kingdom?

Kelly smacks the table.

KELLY (CONT'D)  
You tried to choke her out in VIP.

Kelly sits on top of the table by Rich. He leans in.

KELLY (CONT'D)  
You go back to finish the job.

RICH  
Man, Jessica liked that kinky shit.

SANCHEZ  
Too bad, we can't confirm that.

Rich hocks and spits at Sanchez.

RICH  
Confirm my nuts. I want a lawyer.

There's a tap on the one-way mirror. The detectives exit.

INT. VICE BUREAU - OBSERVATION ROOM - NIGHT

Kelly and Sanchez watch Rich through the one-way mirror as he talks with his lawyer.

SANCHEZ  
What do you think?

KELLY  
Not sure.

SANCHEZ  
Do you think he really did it?

KELLY  
If he didn't kill her, then he's  
the perfect patsy.

Captain Armstrong walks in.

CAPTAIN ARMSTRONG  
Detectives.

KELLY  
Captain.

SANCHEZ  
Captain.

CAPTAIN ARMSTRONG  
He's agreed to talk to us. Don't  
mess up.

INT. VICE BUREAU - INTERROGATION ROOM - NIGHT

Kelly and Sanchez enter and sit across from Rich and his attorney, MR. PRESCOTT, 50's, Caucasian, business suit, pleasant smile. Captain Armstrong stands against the wall.

ATTORNEY PRESCOTT  
Detectives, I've instructed my  
client to answer your questions on  
good faith.

SANCHEZ

When was the last time you saw  
Jessica Alvarez alive?

RICH

Last Friday. I went to the club,  
had a few drinks before Riley  
tossed me out.

SANCHEZ

Did anyone go with you?

RICH

No, I went home alone.

KELLY

What time did you leave the club?

RICH

Two.

SANCHEZ

What did you and Jessica fight  
about?

RICH

That wasn't a fight. Jessica got  
off on kinky stuff.

KELLY

Did you kill Jessica Sanchez?

RICH

I told you before no.

SANCHEZ

Any idea who killed her?

RICH

No. Even if I knew, you know I  
can't tell you.

KELLY

So, you didn't kill Jessica, you  
don't know who killed her either,  
and you wouldn't help if you knew.

SANCHEZ

I think you're lying.

Rich sucks his teeth and slouches in his seat.

RICH

I don't give a damn what you think.

Blue (mm/dd/yyyy)



ATTORNEY PRESCOTT

Detectives, my client said he doesn't know. If you continue to badger him, we walk.

SANCHEZ

I think you killed her because she was pregnant.

RICH

Pregnant? Get the fuck out of here. Jessica wasn't pregnant.

Attorney Prescott leans over and whispers something to Rich. Rich's posture eases a bit.

ATTORNEY PRESCOTT

Detectives? What is the point of this? My client obviously didn't know of Miss Alvarez's pregnancy.

KELLY

You didn't knock up Jessica.

RICH

Hell no, I ain't knock Jessica up. I just got out from doing a eighteen month bid in County.

KELLY

Where?

RICH

Essex.

KELLY

Mind giving us a DNA sample to disqualify yourself as a suspect?

Rich leans over and whispers to Attorney Prescott.

ATTORNEY PRESCOTT

My client agrees.

INT. VICE BUREAU - CAPTAIN ARMSTRONG'S OFFICE - AFTERNOON

Captain Armstrong is on the phone when Agent Masters enters with the two unidentified men.

CAPTAIN ARMSTRONG

Lieutenant, I have to call you back. An important matter has walked into my office.

Blue (mm/dd/yyyy)

Captain Armstrong hangs up the phone.

CAPTAIN ARMSTRONG (CONT'D)  
What brings you to my office?

AGENT MASTERS  
I'm heard that you have Richard  
Jeffers in custody.

Captain Armstrong tosses a file across his desk.

CAPTAIN ARMSTRONG  
(nonchalant)  
I'm sorry there must have been some  
miscommunication. Mr. Jeffers has  
been released.

AGENT MASTERS  
Released? You let a federal witness  
slip through your fingers.

CAPTAIN ARMSTRONG  
A federal witness? Who is that?

Agent Masters slams his hand down on the desk.

AGENT MASTERS  
(exclaims)  
Don't play coy with me. You had him  
in custody and you turned him lose!

CAPTAIN ARMSTRONG  
I didn't know that Richard Jeffers  
was a federal witness.

Captain Armstrong folds his hands in front of him.

CAPTAIN ARMSTRONG (CONT'D)  
You and your office haven't be very  
forthcoming with information.

AGENT MASTERS  
Mr. Jeffers's witness  
classification was on a need to  
know basis.

CAPTAIN ARMSTRONG  
Mr. Jeffers would still be in  
custody if you had told my office.

AGENT MASTERS  
Captain, my hands were tied.

CAPTAIN ARMSTRONG  
I've done this dance before and  
you're the first person to ever  
withhold information.

AGENT MASTERS  
Captain, I am under orders.

CAPTAIN ARMSTRONG  
Under order from whom?

AGENT MASTERS  
That's classified information.

CAPTAIN ARMSTRONG  
Sure it is.

AGENT MASTERS  
You agreed to help.

CAPTAIN ARMSTRONG  
I gave you officers to help with  
your operation.

AGENT MASTERS  
We are cooperating and giving you  
the resources you need.

CAPTAIN ARMSTRONG  
I don't want to compete in a  
pissing contest with you.

Captain Armstrong picks up his phone.

CAPTAIN ARMSTRONG (CONT'D)  
Get in here now.

Kelly and Sanchez enter.

CAPTAIN ARMSTRONG (CONT'D)  
Your witness isn't the father of  
the victim's baby.

AGENT MASTERS  
I never said he was. Where did you  
get that information from? What  
does it matter anyway?

CAPTAIN ARMSTRONG  
Everything. We released Mr. Jeffers  
because we didn't have a motive.

AGENT MASTERS

I need your department to get out there and find Mr. Jeffers because he is the key to Josiah.

CAPTAIN ARMSTRONG

I'd like to help you but my officers need to solve a murder.

AGENT MASTERS

Captain, now isn't the time to cross hairs.

CAPTAIN ARMSTRONG

Finding your witness isn't my top priority. Finding the murderer of Jessica Sanchez is.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. DINER - NIGHT

Sanchez pulls into the near vacant parking lot. She parks on the far side of the building away from the light posts.

INT. SANCHEZ'S CAR/DRIVER SEAT - NIGHT

Sanchez watches Agent Masters through the windows.

SANCHEZ  
(mutters)  
What are you doing?

Sanchez exits the car and enters --

INT. DINER - NIGHT

Agent Masters spots Sanchez and waves her over.

CORNER BOOTH - A MOMENT LATER

Sanchez sits across from hi and looks through the menu.

AGENT MASTERS  
I didn't think you would show.

SANCHEZ  
I haven't ordered yet.

Sanchez surveys around the diner.

SANCHEZ (CONT'D)  
What do you want?

AGENT MASTERS  
To have a cup of coffee and catch up. No less, maybe a little more.

Agent Masters looks her up and down.

SANCHEZ  
Seriously? Does that line still work on anyone?

Sanchez grabs her purse and exits the booth.

SANCHEZ (CONT'D)  
I knew this was a mistake.

AGENT MASTERS  
Alright, alright. Please sit.

Sanchez hesitates, then eases back into the booth.

SANCHEZ  
(sighs)  
Why?

AGENT MASTERS  
I need a shadow.

SANCHEZ  
What's a matter Peter the one you  
have isn't good enough?

AGENT MASTERS  
Nope, because it can't be in two  
places at once.

A WAITRESS, Caucasian, 30's, dark brown hair, shuffles over with a tray of food in hand. The waitress sets a plate of food down before Sanchez with a glass of orange juice.

SANCHEZ  
What's all this?

AGENT MASTERS  
Breakfast. If memory serves me, you  
still like pancakes. Am I right?

WAITRESS  
Let me know if you need any thing  
else, Cole.

The waitress sashays away.

SANCHEZ  
Cole?

AGENT MASTERS  
(shrugs)  
My favorite place to eat when I  
come to town.

SANCHEZ  
(laughs)  
Sure it is.

AGENT MASTERS  
What's that suppose to mean?

Blue (mm/dd/yyyy)

SANCHEZ

I saw the way she looked at you.

AGENT MASTERS

Oh that, that was nothing. I stopped a couple of guys from hassling her one night.

SANCHEZ

How chivalrous of you.

AGENT MASTERS

Yeah, well, I'm sucker for damsels in distress.

EXT. DINER - SUV/DRIVER SEAT - NIGHT

Kelly's gloves grip the steering wheel as he watches Sanchez and Agent Masters eat. Xavier sits forward from the backseat.

XAVIER

(Spanish)

How do you want to handle this?

KELLY

Passive.

Xavier sits back.

INT. THE KINGDOM - NIGHT

From the bar, Nick and Riley watch Yvonne dance on the stage. Nick tends to a few customers when he spots Rich walk in.

Riley walks over to Rich, they exchange welcome gestures, then Riley escorts Rich to the VIP area. Once they're out of sight, Nick picks up the phone.

INT. PATROL CAR - SAME TIME

Kelly heads to the precinct. Kelly's PHONE rings. Kelly fishes the phone out of his pocket and answers.

KELLY

Detective Kelly.

INTERCUT telephone conversation.

Nick turns away from the bar but watches every thing going on behind him through a mirror.

NICK  
This is Nick from Kingdom.

KELLY  
Whatcha got for me, Nick?

NICK  
Depends on if you're still looking  
for Jessica's man.

KELLY  
Where?

Nick surveys the club through the bar mirror.

NICK  
Riley escorted him to VIP.

KELLY  
Call me if he makes any movements.  
I'm on my way.

NICK  
You got it.

KELLY  
Thanks, Nick.

NICK  
Anything for Jessica.

Kelly U-turn in the middle of the street.

SANCHEZ  
Where's the fire?

KELLY  
That was Nick. Our witness popped  
in for a party tonight.

SANCHEZ  
Are you serious?

KELLY  
If I know he's there, Josiah knows  
he's there as well.

SANCHEZ  
I'll call it in.

Sanchez picks up the two-way radio.

SANCHEZ (CONT'D)  
Central, this is car seven-six.

Blue (mm/dd/yyyy)



DISPATCHER (O.S.)  
Copy, seven-six. What's your  
status?

SANCHEZ  
We have a lead on Richard Jeffers.  
Requesting assistance at the  
Kingdom Gentlemen's club.

DISPATCHER (O.S.)  
Copy that seven-six. A unit will be  
there shortly.

INT. JOSIAH'S OFFICE - NIGHT

Xavier walks into Josiah's office. Josiah sits in his chair  
and observes the view of the City. AJ lounges on the opposite  
side of the desk and reads a book.

JOSIAH  
What?

XAVIER  
Riley called.

AJ sits up, puts the book down, faces Xavier.

AJ  
What did he say?

XAVIER  
Your special invite arrived at the  
Kingdom 15 minutes ago.

AJ  
I can't believe that stupid  
motherfucker really showed up.

AJ turns to Josiah.

AJ (CONT'D)  
What do you want to do?

XAVIER  
Do you want me to go pick it up?

JOSIAH  
No, I want to join the party.

The chair moves from a reclined position to a forward  
vertical position. Josiah turns to face both men.

AJ

I don't think that's a good idea.

JOSIAH

Why not?

AJ

What if something goes wrong?

JOSIAH

(shrugs)

What if they do? You worry too much. Go bring the damn car around.

Xavier exits.

INT. THE KINGDOM - BAR - NIGHT

Sanchez and Kelly draw their firearms as they head for the VIP. Riley and the club's security greet them at the door.

RILEY

Detectives, what can I do for you?

KELLY

Detectives? Are you picking sides?

RILEY

Maybe... Maybe not.

SANCHEZ

Give us our murder suspect.

RILEY

Suspect?

KELLY

What's with the security detail?

Riley motions toward their guns.

RILEY

You tell me. You walks in guns drawn like you're about to have a shoot out on the OK corral.

KELLY

Riley, I mean no disrespect. I came to pick up Rich.

Riley paces back and forth.

RILEY

Word is Rich isn't a "suspect". In fact, he was released because you didn't have anything on him.

KELLY

Step aside, Riley. Don't make his hard on yourself.

RILEY

I know you aren't in my club making idle threats.

KELLY

You know I don't make idle threats.

Rich appears behind Riley.

RICH

Oh, shit.

SANCHEZ

Mr. Jeffers, we need you to come with us please.

A loud GUN SHOT rocks the club. Patrons take cover under tables, behind pillars, or run to the nearest exit. Rich uses the distraction as a chance to escape.

Sanchez hides behind the nearest pillar. Kelly hides behind the end of the bar.

KELLY

Freeze, Police!

Kelly fires back. Xavier fires back. Rich leaves through an emergency exit.

Xavier's men open fire across the room, as he exits through the front door.

SANCHEZ

Rich is escaping!

KELLY

Cover me.

Sanchez pops out from behind the pillar, opens fire on the assailants, then steps back behind the pillar. Kelly chases Rich through the emergency exit.

EXT. ALLEY - NIGHT

Kelly bursts out of the emergency exit.

KELLY

Freeze!

A GUN SHOT rings out. Kelly dashes to the ground. Xavier appears around the front of the building. Rich shoots at him. Xavier takes cover behind a dumpster.

Rich exits the alley. Kelly runs down the alley after him, hides behind the corner wall, peeks out. He spots Rich carjacking someone.

RICH

Get out!

Rich throws the man to the ground, jumps in the car, the TIRES screech as he peels off!

CARJACK VICTIM

Don't shot! Don't shot!

Kelly runs after the car, unloads a few SHOTS, stops.

KELLY

Dammit!

He turns back toward the alley. Xavier is gone too.

INT. JEFFERS RESIDENCE - LIVING ROOM - DAY

Mable Jeffers opens the door and ushers Kelly in.

KELLY

Where is he?

Rich busts Kelly in the side of his head with the handle end of the pistol.

RICH

I'm right here, motherfucker.

Kelly staggers a few steps then turns and charges Rich. He grabs Rich around the waist and slams him to the floor. They know over an end table. Rich drops the gun, it slides away.

Kelly punches him in the face. Rich picks up a picture frame and smashes it across Kelly's head. Rich crawls over to the gun. He picks it up. The GUN cocks. Kelly raises his hands.

KELLY  
Easy, I'm unarmed.

RICH  
How do I know it's really you?

KELLY  
Don't shoot.

He reaches into his coat pocket and retrieves his badge.

RICH  
(scoffs)  
Do you think I'm stupid?

He waves his gun in the air.

MS. JEFFERS  
Rich, please!

RICH  
Shut up, Momma.

MS. JEFFERS  
He's here to help.

RICH  
No, Momma. He's gonna kill me.

Rich shakes the gun at Kelly.

RICH (CONT'D)  
I know it's you Josiah. Don't bull  
shit me man.

KELLY  
Look, man. I came to bring you in.

RICH  
Prove it. Show me.

Kelly undoes his shirtsleeves. He reveals his right forearm.  
It's bare. He shows Rich the burn scare on his left arm.

KELLY  
Put the gun down and come with me.

Rich lowers the gun and hands it to Kelly. Kelly places him  
in handcuffs.

KELLY (CONT'D)  
It's going to be ok.

They exit.

INT. VICE BUREAU - INTERROGATION ROOM - DAY

Rich rocks back and forth in his chair. Agent Masters places his briefcase on the table and opens it.

RICH

What's going to happen to my Momma?

AGENT MASTERS

She'll be taken into custody with you as per our initial agreement.

RICH

So, I sign and you give me a new life.

AGENT MASTERS

In so many words, yes. We'll move you and your Mom to a safe location until it's time for you to testify.

Agent Masters hands him a paper and pen.

AGENT MASTERS (CONT'D)

We'll give a whole new identity and place to stay.

RICH

I have one request.

Rich grabs the pen and scratch his signature across the page. Agent Masters collects the paperwork and exits.

INT. VICE BUREAU - OBSERVATION ROOM - DAY

Captain Armstrong and Kelly watch Agent Masters and Rich through the two-way mirror.

CAPTAIN ARMSTRONG

How do you want to handle this?

KELLY

(shrugs)

I brought him in.

Agent Masters enters.

AGENT MASTERS

He's agreed to go into protection in exchange for his testimony.

CAPTAIN ARMSTRONG

Why don't you look happy? You got your man.

AGENT MASTERS

He has a stipulation.

Kelly turns away from the mirror.

KELLY

Which is?

AGENT MASTERS

He'll only go if you will handle the transport personally.

CAPTAIN ARMSTRONG

Are you cool with this?

KELLY

Do I have a choice?

INT. VICE BUREAU - HOLDING CELL - DAY

Kelly watches as DEA agents place shackles on Rich and prepare him for transport.

RICH

If I don't make it out of her, make sure my Momma knows I was trying to do the right thing.

Kelly nods grimly. The agents escort Rich out of the cell and down a long corridor. They exit the building to--

EXT. VICE BUREAU - FRONT STEPS - DAY

Kelly and Sanchez flank the DEA agents and Rich. As they walk down the stairs, a black SUV pulls up to the curb. The windows roll down.

SANCHEZ

Gun!

Four SHOTS ring out. Rich falls to the ground, dead. Officers open fire on the SUV. The ENGINE revs as it races away

INT. JOSIAH'S OFFICE - AFTERNOON

AJ and Xavier rise from the other side of Josiah's desk and exit. Josiah picks up the office phone and dials.

Blue (mm/dd/yyyy)

EXT. VICE BUREAU - PARKING LOT - AFTERNOON

Kelly's CELL PHONE RINGS. He picks up after the first ring.

Intercut phone conversation.

KELLY

What?

JOSIAH

Hey! What's with all the hostility?

Kelly takes cover near a car looks around. Josiah laughs.

JOSIAH (CONT'D)

Don't worry. I'm not coming for you. At least, not yet.

KELLY

What do you want?

JOSIAH

I'm going to watch you squirm before I crush you.

KELLY

Tell me how you really feel.

JOSIAH

You didn't have to kill her.

KELLY

Are you upset I broke your toy?

Josiah grips the phone tight.

JOSIAH

Jessica wasn't a toy...

KELLY

She was collateral damage.

JOSIAH

She was carrying my legacy.

Kelly laughs, pulls out a mirror and looks under his car.

KELLY

You're getting soft, Josiah. What's wrong with you? So, what did Rich have on you?

JOSIAH

Nothing.

Blue (mm/dd/yyyy)



KELLY

I don't believe you.

JOSIAH

You don't have too. He laid hands on what belonged to me. You know I can't let that slide.

KELLY

Is that so? What happens now?

JOSIAH

Let the game begin. Watch yourself.

KELLY

You do the same.

Kelly hangs up the phone.

INT. JOSIAH'S OFFICE - NIGHT

Josiah looks across his desk. Sabrina enters.

SABRINA

Everything ok, Daddy?

FADE TO BLACK.